

GABE

COME WITH ME.

DOCTOR MADDEN

Discovered unconscious at home.

GABE

THERE'S A WORLD WHERE WE CAN BE FREE...

DOCTOR MADDEN

Multiple razor wounds to wrists and forearms. Self-inflicted.

GABE

COME WITH ME.

DOCTOR MADDEN

Saline rinse, sutures and gauze. I.V. antibiotics. Isolated, sedated and restrained.
Damn it.

(Gabe holds out his hand. A moment, then Diana takes it, and follows him off.)

MUSIC CHANGES.)

15a - E.C.T.

START



(DOCTOR MADDEN)

ECT is indicated.

(Dan joins him, at the hospital.)

DAN

Wow. I mean—they still do that?

DOCTOR MADDEN

We do, yes. It's the standard in cases like this. She's got a long history of drug therapy and resistance, she's acutely suicidal—it's really our best option.

DAN

That's kind of terrifying.

DOCTOR MADDEN

It's not. The electricity involved is barely enough to light a hundred-watt bulb.

DAN

(wry)

Oh, if it's just a hundred-watt bulb...

DOCTOR MADDEN

It's safer than crossing the street, and the short-term success rate is over eighty percent.

DAN

I thought she was better...

DOCTOR MADDEN

Sometimes patients recover just enough strength to follow through on suicidal impulses, but not enough strength to resist them.

DAN

Well, that seems very...fucked.

DOCTOR MADDEN

Yes.

(hands Dan a clipboard)

Legally, we need her consent. Hospital policy is we need yours, too.

DAN

I don't think she's gonna go for this.

DOCTOR MADDEN

Mister Goodman, we can administer the ECT and you can bring her home in ten days. Or we can keep her sedated for forty-eight hours, then discharge her and wait for her to try again. Look—go home. Take the night. We'll talk to her in the morning.

(MUSIC CHANGES.)

End

#16: I've Been

Doctor Madden goes.

Dan is at home.)

DAN

STANDING IN THIS ROOM,
WELL, I WONDER WHAT COMES NOW.
I KNOW I HAVE TO HELP HER—
BUT HELL IF I KNOW HOW.

AND ALL THE TIMES THAT I'VE BEEN TOLD
THE WAY HER ILLNESS GOES—
THE TRUTH OF IT IS NO ONE REALLY KNOWS.

AND EVERY DAY THIS ACT WE ACT GETS MORE AND MORE ABSURD...
AND ALL MY FEARS JUST SIT INSIDE ME, SCREAMING TO BE HEARD...
I KNOW THEY WON'T, THOUGH—NOT A SINGLE WORD.

(Dan starts to clean up after Diana. Gabe appears and watches him.)

(GABE)

AND I NEED YOU
TO NEED ME
IT'S NO SURPRISE—
I'M ALIVE...
SO ALIVE...
I'M ALIVE.

(Natalie, with backpack, has just arrived home from school.)

NATALIE

Four times a week? That's a lot, isn't it?

DAN

It's what the doctor recommended.

NATALIE

(after a pause)

This is never going to get better, is it?

(Gabe joins them, listening.)

He's never going away.

DAN

I don't know, Natalie.

NATALIE

This is one of those moments when you could just be a typical parent and lie and say yes.

DAN

Yes.

NATALIE

Thanks. That's comforting.

(Dan is silent at first, and Natalie turns to go...)

[GABE]

[I AM FLAME AND I AM FIRE]
[I AM DESTRUCTION, DECAY, AND DESIRE]
[I HURT YOU]

(... but he follows her with...)

DAN

You know, Natalie...

GABE

I'LL HEAL YOU...

DAN

It's not all about your comfort.

GABE

I'LL HEAL YOUR WISH, YOUR DREAM COME TRUE,

AND I AM YOUR DARKEST NIGHTMARE TOO

I'VE SHOWN YOU...

DAN

It's about helping your mother.

GABE

DOWN YOU

NATALIE

As always.

(She goes, and Gabe turns to Dan.)

GABE

AND THOUGH YOU MADE ME,
YOU CAN'T CHANGE ME—

I'M THE PERFECT STRANGER WHO KNOWS YOU TOO WELL.

AND I'M ALIVE

I'M ALIVE

I AM SO ALIVE,

AND I'LL TELL YOU THE TRUTH IF YOU LET ME TRY.

YOU'RE ALIVE

I'M ALIVE

AND I'LL SHOW YOU WHY

I'M ALIVE...

SO ALIVE...

I'M ALIVE.

(Gabe finds Natalie in the bathroom. He opens the medicine cabinet for her. She looks inside, and pulls out a pill bottle.)

NATALIE

GABE

Risperdal?

I'M ALIVE...

DAN*(half beat)*

Uhh...

(turns, looking for relief:)

Ah!

*(Doctor Madden appears.)***DOCTOR MADDEN**

Diana? This way, please.

(She walks past him into his inner office, studying him. Once she's past him -

#11a - Doctor Rock

START*A CHORD, lights hit, and he's briefly a rock star.***YEAH...****DIANA***(spins around; lights restore)*

What did you just say?

DOCTOR MADDEN*(a doctor again:)*

I said welcome. Have a seat. It's nice to meet you.

*(Watching him suspiciously, she does. She sits, turns, and another CHORD and he's a rock star again.)***LET'S GET IT ON NOW, BABY...****DIANA**

Excuse me, what?

DOCTOR MADDEN*(now not a rock star:)*

I said, let's get started. Are you...nervous, Diana?

DIANA

I am, a little. A bit out of breath. Tingly, actually. Now you go.

DOCTOR MADDEN

Well, let's start by getting to know each other a bit. Psychotherapy and medication work best in tandem, but we can try the first alone, and see how far we get. Why don't you tell me -

(A sudden CHORD and he's a rock star again.)

DOCTOR MADDEN

BAY-BEE...WHAT'S YOUR HISTORY?

WHERE'D YOU GO AND WHO'D YOU SEE? YEAH.

(And just like that he's not a rock star.)

**DIANA**

Um. My history?

(He nods mildly.)

Well—I was diagnosed bipolar, um, wow, sixteen years ago? But it turned out bipolar didn't totally cover it.

DOCTOR MADDEN

Often the best we can do is put names on collections of symptoms. It's possible bipolar has more in common with schizophrenia than depression.

DIANA

When I was young, my mother called me "high-spirited." She would know. She was so high-spirited they banned her from the PTA.

DOCTOR MADDEN

Sometimes there's a predisposition to illness, but actual onset is only triggered by some...traumatic event.

DIANA

I never know what to say when I have to go over all this. It starts to sounds like some story I tell that's about some other person entirely.

DOCTOR MADDEN

Why don't you tell me about the last time you truly felt happy.

(She has no answer for him.)

Were you happy when you got married?

DIANA

I thought I was.

DOCTOR MADDEN

There's a difference between being happy and just thinking you're happy?

DIANA

Most people who think they're happy just haven't thought about it enough. Most people who think they're happy are actually just stupid.

DOCTOR MADDEN

I see. Were you happy when your son was born?

(MUSIC CHANGES.)

#12 - I'm Alive

DIANA

My son?

(*Gabe appears, watching.*)

DOCTOR MADDEN

Tell me about him.

DIANA

About my son?

DOCTOR MADDEN

Why is he still around? Who is he? What is he?

(*Diana does not answer. Gabe sings.*)

GABE

I AM WHAT YOU WANT ME TO BE,
AND I'M YOUR WORST FEAR—YOU'LL FIND IT IN ME.
COME CLOSER...
COME CLOSER...

DOCTOR MADDEN

Where does he come from, do you think?

(*Doctor Madden and Diana sit in silence...*)

GABE

I AM MORE THAN MEMORY—
I AM WHAT MIGHT BE, I AM MYSTERY.
YOU KNOW ME—
SO SHOW ME.

(...as *Gabe circles them.*)

WHEN I APPEAR IT'S
NOT SO CLEAR IF
I'M A SIMPLE SPIRIT OR I'M FLESH AND BLOOD...

(*Now rockstar lights hit him and he sings to us.*)

BUT I'M ALIVE
I'M ALIVE
I AM SO ALIVE,
AND I FEED ON THE FEAR THAT'S BEHIND YOUR EYES.

END

(DAN)

I WAS HERE,
AT HER SIDE,
WHEN SHE CALLED,
WHEN SHE CRIED...
HOW COULD SHE LEAVE ME ON MY OWN?
WILL IT WORK?
THIS CURE?
THERE'S NO WAY
TO BE SURE...
BUT I'M WEARY TO THE BONE.

AND WHENEVER SHE GOES FLYING
I KEEP MY FEET RIGHT ON THE GROUND—
OH, NOW I NEED A LIFT AND THERE'S NO ONE AROUND.

(As Dan finishes cleaning, he and Gabe both sing without words. Then:)

AND I'VE NEVER HAD TO FACE THE WORLD
WITHOUT HER AT MY SIDE...
NOW I'M STROLLING RIGHT BESIDE HER
AS THE BLACK HOLE OPENS WIDE...
MINE IS JUST A SLOWER SUICIDE.

I'VE BEEN HERE,
FOR THE SHOW,
EVERY HIGH,
EVERY LOW...
BUT IT'S THE WORST WE'VE EVER KNOWN.

SHE'S BEEN HURT
AND HOW
BUT I CAN'T
GIVE UP NOW
CAUSE I'VE NEVER BEEN ALONE...
I COULD NEVER BE ALONE.

(Natalie enters.)

NATALIE

Dad. Why didn't you take me with you?

(MUSIC CHANGES.)

START

16a - Dad, That's Bullshit!

DAN

We don't see much of you these days. Is this Henry a good influence?

NATALIE

Like, compared to what?

DAN

Okay, that's fair.

(SPLIT SCENE:

Lights on Diana, in a bathrobe, with Doctor Madden at the hospital. Gabe looks on.

DOCTOR MADDEN

The aftereffects are minimal. You'll feel a bit like you have a hangover.

GABE

Mom, don't let them do this. It causes brain damage.

DAN

Your mother's in for a new treatment. ECT.

NATALIE

Okay - L-M-N-O-P - what is that? - I don't know.

DAN

Electroconvulsive therapy. Shock therapy.

DOCTOR MADDEN

A minority of patients report some memory loss, but it's usually not much memory.

GABE

How do you know how much memory you've lost if you've lost it?

NATALIE

You're kidding, right? Dad! That's bullshit.

(MUSIC CHANGES.)

#17 - Didn't I See This Movie?

DAN

Language.

DOCTOR MADDEN

Patients have said it's like becoming a new person.

NATALIE

It's bullshit. She trusts you.

(Natalie turns and runs off, and Dan follows.)

DAN

Natalie!

End

DIANA

DIDN'T I SEE THIS MOVIE,
WITH MCMURPHY AND THE NURSE?
THAT HOSPITAL WAS HEAVY
BUT THIS CUCKOO'S NEST IS WORSE.
AND ISN'T THIS THE ONE WHERE
IN THE END THE GOOD GUYS FRY?
DIDN'T I SEE THIS MOVIE
AND DIDN'T I CRY?
DIDN'T I CRY?

DOCTOR MADDEN

The modern procedure's clean and simple. Hundreds of thousands of patients receive it every year.

DIANA

WHAT MAKES YOU THINK I'D LOSE MY MIND FOR YOU?
I'M NO SOCIOPATH.
I'M NO SYLVIA PLATH.
I AIN'T NO FRANCES FARMER KIND OF FIND FOR YOU...
SO STAY OUT OF MY BRAIN—
I'M NO PRINCESS OF PAIN.

DIDN'T I SEE THIS MOVIE
WHERE THE DOCTOR LOOKED LIKE YOU?
WHERE THE PATIENT GOT IMPATIENT
AND SAID, "SORRY, DOC, I'M THROUGH.
I KNOW WHERE THIS IS GOING,

AND I KNOW WHAT YOU'RE ABOUT—
'CAUSE I HAVE SEEN THIS MOVIE
AND I WALKED OUT."
I WALKED OUT.
I'M WALKING—

(Dan enters. He nods to Doctor Madden, who goes.

MUSIC CHANGES.)

START HERE: —

HENRY

Sounds good.

NATALIE

I still have this practice room for seven and a half minutes.

HENRY

Yeah, I mean, I know — I just like to listen. I'm Henry.

NATALIE

Natalie.

HENRY

Yeah. I mean, I know.

NATALIE

It's a little creepy that you know.

HENRY

We've gone to school together for, like, six years.

NATALIE

Really?

HENRY

I sit behind you in four classes.

NATALIE

Uh-huh. Also creepy.

HENRY

You're in here a lot. Before school, and after.

NATALIE

Right. Seven minutes.

(A brief moment, and Henry turns to go.)

You give up way too easily.

(Henry stops and turns back to her.)

HENRY

Uh. You're kind of a confusing person.

NATALIE

You should meet my mother.

(She attacks the keys.)

— End

(Diana is frozen in a waltz dip with Doctor Fine.)

Gabe, Natalie, and Henry disappear.

Dan is left alone again.)

DAN

THEY SAY LOVE IS BLIND, BUT BELIEVE ME—LOVE IS INSANE.

(Doctor Fine lifts Diana to her feet.)

Dan leaves the car and goes to retrieve her.)

DOCTOR FINE

Goodman, Diana. Seven weeks.

DIANA

I don't feel like myself. I mean, I don't feel anything.

DOCTOR FINE

(grunts, then writes:)

Hmpf. Patient stable.

(Lights.)

#5 – Perfect For You

START :

Henry and Natalie at his house. He's packing the bowl of a bigass bong.)

NATALIE

Your mom is, like, in the next room.

HENRY

She's in denial—it's totally convenient.

(He takes a hit from the bong, then offers it. Natalie just looks at it, then him.)

Dude. It's therapeutic.

NATALIE

Right, it's medical marijuana to treat your ADD.

HENRY

(takes another hit, then:)

Totally...huh?

NATALIE

I don't put anything into my mouth that's on fire.

HENRY

(He goes to kiss her. She pulls away abruptly.)

NATALIE

Look. I can't do this. Not with my life. I'm like one fuckup from disaster.

(MUSIC CHANGES.)

HENRY

Your life is not a disaster. The environment is a disaster. Sprint is a disaster.

NATALIE

You're stoned.

End

HENRY

OUR PLANET IS POISONED, THE OCEANS, THE AIR,
AROUND AND BENEATH AND ABOVE YOU.

NATALIE

UM, HENRY, THAT'S TRUE, AND I TOTALLY CARE—

HENRY

I'M TRYING TO TELL YOU I LOVE YOU.

NATALIE

What?

HENRY

THE WORLD IS AT WAR, FILLED WITH DEATH AND DISEASE—
WE DANCE ON THE EDGE OF DESTRUCTION.

THE GLOBE'S GETTING WARMER BY DEADLY DEGREES—

NATALIE

AND THIS IS ONE FUCKED-UP SEDUCTION.

HENRY

THIS PLANET IS PRETTY MUCH BROKEN BEYOND ALL REPAIR...

BUT ONE THING IS WORKING

IF YOU'RE STANDING THERE.

PERFECT FOR YOU...

I COULD BE PERFECT FOR YOU.

I MIGHT BE LAZY, A LONER,

A BIT OF A STONER—IT'S TRUE.

BUT I MIGHT BE PERFECT—

I'LL MAKE MYSELF PERFECT...

PERFECT FOR YOU.

(As the MUSIC BUILDS, Henry's bedroom goes away.)

Act Two

#18a - Entr'acte

(In black: MUSIC.)

#19 - Wish I Were Here

*Natalie is with Henry outside a club.)*START**NATALIE**

Come ON. This is my favorite club. Let's go in.

HENRY

Isn't three clubs a little much for a Tuesday night?

(checks his cell)

Wednesday morning?

NATALIE

Oh, come on. They're playing my favorite song.

HENRY

They're all your favorite song. What are you on?

NATALIE

Adderall. Xanax. And Valium. And Robitussin.

HENRYWhen did you become a bad influence on me?**NATALIE**Hey, I am under stress. My mom is in a hospital being electrocuted.*(Natalie goes into the club. Henry follows.)**At the hospital, the patient in headcap and gown is rolled in on a gurney. A NURSE and a DOCTOR [Dan and Gabe], in gowns and masks, assist Doctor Madden.)***DOCTOR MADDEN***(Good morning, Diana. It's good to see you.)***NATALIE***(shouting over the music)*

Seriously — she gets it like every day for two weeks. I can't even deal. I'd never let them fuck with my brain like that.

(She pops a pill and downs it with Red Bull.)

HENRY

(also shouting)

No, you're strictly a do-it-yourself-er.

END

(Doctor Madden leans in to the patient as the others prepare for the procedure.)

DOCTOR MADDEN

I see you've met our anesthesiologist. Now, just breathe normally. Relax. Count backward from one hundred, and before you reach one, you'll be asleep.

(his voice begins to distort)

When you wake up, you may feel some muscle stiffness, disorientation – don't worry. It's completely normal. Diana? Diana? Good.

(He gently places the electrodes against her temples, and suddenly:

MUSIC.

LIGHTS CHANGE...

...and suddenly Diana appears, watching herself on the table.)

DIANA

IN AN INSTANT, LIGHTNING FLASHES
AND THE BURST MIGHT LEAVE ME BLIND –
WHEN THE BOLT OF LIGHTNING CRASHES
AND IT BURNS RIGHT THROUGH MY MIND.

IT'S LIKE SOMEONE DRAINED MY BRAIN OUT,
SET MY FROZEN MIND TO THAW.
LET THE LETHARGY AND PAIN OUT
WHILE I STOOD AND WATCHED, IN AWE.

I AM RIDING ON THE BRIGHTEST BUZZ...
I AM WORLDS AWAY FROM WHO I WAS...
AND THEY TOLD ME IT WOULD CHANGE ME –
THOUGH THEY DON'T KNOW HOW IT DOES.

I HAVE LIVED A LIFE OF CLOUDS AND GREY,
BUT THIS IS CRYSTAL CLEAR...
WISH I WERE HERE.

I IMAGINE IT'S REMARKABLE,
EXUBERANT. AUSTERE.
WISH I WERE HERE.
WISH I WERE HERE.

Piano/Conductor

4. PERFECT FOR YOU

Next to Normal

henry

29 30 31

plan - et is pret-ty much bro - ken be-yond all re-pair.... but

+Gtr.

Stgs. *p*

mf

p F⁺ Dm Δ7

w/Bs. trem. d. 's

32 33 34

one thing is work - ing if you're stand - ing there.

mp

f

F⁺ Dm Δ7 F#m/C# F#m⁶/C#

BEGIN +Cym. roll 36 Tenderly

35 37 38

Per - fect for you.... I could be per-fect for you.

Gtr, Bs OUT

p sub.

w/Cym's

F#m/C# F#m⁶/C# F#m⁷/C#

mp DMaj11

w/pizz. Vcl.

Musical score for 'Perfect for You' (5. PERFECT FOR YOU) from Next to Normal. The score consists of two staves. The top staff is for the piano (Piano/Conductor) and the bottom staff is for the conductor. The piano part includes lyrics: 'I might be la - zy, a lon - er, a bit of a ston - er— it's—'. The conductor part includes a dynamic instruction '(Vib. out)' and a tempo marking 'V.S.'.

39 40 41

I might be la - zy, a lon - er, a bit of a ston - er— it's—

(Vib. out)

V.S.

Piano/Conductor

6. PERFECT FOR YOU

Next to Normal

42 → 77

— true. But I might be per - fect... I'll

Vln. *mf*

cresc. poco a poco

78

79 arco Vcl. w/arco Bs. +Cym. roll

make my - self per - fect... per - fect for you.

+15mb b. f

80

81 Percussive, driving

82 83 NATALIE:

You square all the cor - ners, I straight-en the curves. You've got some nerve.

w/Gtr. f

+Bass pizz. w/Toms 's →

HENRY:

(loco)

+NATALIE:

84 85 86 87

Hen-ry, and I'm just all nerves. But e-ven if eve-ry thing else turns to dirt, we'll be the one

p sub.

88 89 90

thing in this world that won't hurt.

Gtr.

mp

p

w/Vcl. (bottom note)
(Bs. out)

91 92 93 94

HENRY:
(Written pitch)

poco rit.

(falsetto)

I can't fix what's fucked up, but one thing I know I can do...

B¹³

Piano/Conductor

8. PERFECT FOR YOU

Next to Normal

95 *a tempo* 96

97 NATALIE: 98 *rit.*

freely
BOTH:
(unis)

I can be per-fect for you. I can be per-fect for you. Per-fect for

Glock 8va +Vln. +Cym. roll

arco Vcl. *mp* cresc. +Gtr.

p +Bs.

(No Gtr, Bs)

END

Meno mosso, $\text{♩.} = 52$
Vamp - out any bar

HENRY: Nice house. Can I come in?
NATALIE: Oh my god.

HENRY: Nice house. Can I come in?

NATALIE: Oh my, no.

HENRY: Okay.

(They kiss again. Diana is watching out of a window. Gabe finds her, and looks over her shoulder.)

GABE: Are you spying on your own daughter?
DIANA: When did she get a boyfriend?

— How did I miss this?

GABE: Well...you kind

DIANA: Do you think they're in love?

GABE: Who knows? They're young, the

it happens. (GO) (Gabe goes.)

W. H. P. (1877) (Base 6000)

Musical score for piano showing two measures. The left measure is in E major (two sharps) and contains a Em7 chord. The right measure is in D major (one sharp) and contains a Dadd9 chord. The piano part is indicated by a treble and bass staff with black dots representing piano keys. The vocal part is indicated by a single line with black dots representing vocal pitch. The lyrics "it happens. (GO) (Gabe goes.)" are written above the vocal line.

START

DAN

27 GABE: Hey Dad, it's me. 28 29

DAN: Could you let me go un - der? Stgs. f harshly

Gtr. cont'd. sim.

TACET F#m 7 A Bm 7 D F#m 7 A

30 31 32

I won - der why. Will you watch as I drown and won - der why? Are you

mf

PLAY

Bm 7 B E B/D# Asus C# mp f A E/G#

33

Are you wait-ing, are you wish-ing, are you want-ing all that she can't give?
bleed-ing?

R.H. PLAY

L.H. TACET

mf

34

Are you bruised are you bro-

35

Are you hurting, are you healing, are you hoping for a life to live?

36

Well, so am I.
- ken?

37

And does it help you to know that so am I?

TACET

F#m 7 A Bm 7 D

F#m 7 A Bm 7 B E B/D#

38

39

40

41

Look at me. Look at me.

Tell me what to do tell me who to be so I can

Stgs.

w/Gtr. 16ths on high "E"

Asus C#
mp PLAY D/A A f> > E D/A A E

w/Bs, Drs. f

42

43

44

And you'll see... I am... I am...

see what you see. I am the one who'll hold you I am the one who'll stay I

Stgs. Vln, Vcl. 15mb f

Dadd9 mf

A f Asus2/C# Dsus2/F# D

Drs. fill Bss. Drs: Sn. backbeat

45 I won't walk a-way. I am...

46 am the one who won't walk a-way. Yeah yeah yeah. I am the one who'll hear you

A Asus2/C# Dsus2/F# D Dsus2 D A Asus2/C# Rhy: time

48 You don't give a damn. Who I am

49 and now you tell me that I won't give a damn. but I know you know who I am.

Dsus2/F# D A/C# Bm7 Esus Bm7 mf Esus

51

Yeah, yeah, yeah, yeah, who I am Yeah, yeah, yeah, yeah,

52

Yeah yeah yeah yeah That's who I am. Yeah yeah yeah yeah

Stgs. (Vc. 15mb), Gtr. Gtr. +Stgs.

53

f

54

END

55

yeah who I am Yeah, yeah, yeah, yeah, Yeah, yeah, yeah, yeah

That's who I am. Yeah yeah yeah yeah That's who I am.

Gtr. +Stgs. 8va Gtr.

56

E F#m7 E D A E C#7sus C#7

Drs. fill

NATALIE

Piano/Conductor

2. SUPERBOY AND THE INVISIBLE GIRL

Next to Normal

13

son of steel and daugh - ter of air. He's a he - ro, — a lov - er a

(Gtr. solo)

TACET *mp* D5 Dsus² D G

16

prince — she's not there. **PLAY**

D *sffz* C⁵/D tutti

BEGIN

19

su - per-boy and the in - vis - i - ble girl... eve - ry-thing a kid ought - a be.

Vln, Vcl 8mb

(Gtr. cont. *sim*)

f D5 C⁵/D D5 A⁵/D

w/Bs. Drs: Cym's col Gtr.

23 24 25 26

He's im-mor-tal, for-ev-er a - live then there's me. Vln, Vcl 15mb

G Gsus2 G D5 A5/D D

27 More swung (in 2) 28 29

I wish I could fly and ma-gic-ally ap - pear and

w/Gtr.: time

mf Asus4 A Dsus4 D Asus4 A

+Tamb. backbeat Cyms. sim.

30 31 32 33

dis - ap - pear. I wish I could fly I'd fly far a-way from - p

D A7(no3) D Asus4 A Bm G (Drs. out)

Piano/Conductor

4. SUPERBOY AND THE INVISIBLE GIRL

Next to Normal

(Diana gently opens the door)

36 Original feel

34 here. Stgs. 35 36 37

38 39 40

41 42 43

44 45 46

47 48 49

50 51 52

53 54 55

56 57 58

59 60 61

62 63 64

65 66 67

68 69 70

71 72 73

74 75 76

77 78 79

80 81 82

83 84 85

86 87 88

89 90 91

92 93 94

95 96 97

98 99 100

101 102 103

104 105 106

107 108 109

110 111 112

113 114 115

116 117 118

119 120 121

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341 342 343

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968 969 970

971 972 973

974 975 976

977 978 979

980 981 982

983 984 985

986 987 988

989 990 991

992 993 994

995 996 997

998 999 999

44

END

45 46

DIANA:

You know that's not true. You're our lit - tle pride and joy our

Stgs.

w/Gtr. time

f Asus4 A Dsus4 D Asus4 A

47 48 49 50

per - fect plan. +8vb +15mb You know I love you.... I love you as much as I

(Solo)

D A7(no3) D Asus4 A Bm C

w/Vcl. V.S.

GABE

Piano/Conductor

5. I'M ALIVE

Next to Normal

DAN: You know Natalie...

DAN: It's not all about your comfort.

47 hurt you... 48 49 50

Fadd9 Csus2 Fadd9 Csus2 Fadd9 Csus2 Fadd9

REGIN

I'm your wish, your dream come true, and I am your dark - est night - mare too - I've

Syn.

Wsj

Vcl

DAN: It's about helping your mother.

NATALIE: As always.

55 56 57 58

shown you... I own you. And

The image shows a musical score for a vocal part. The key signature is one sharp. The vocal line consists of two parts: 'shown you...' and 'I own you.' The first part ends with a fermata over the 'u' in 'you'. The second part begins with a 'I' on a low note, followed by 'own' and 'you.' The 'you.' is sustained with a fermata. The vocal line concludes with the word 'And' on a low note. The score is numbered 55, 56, 57, and 58 above the measures.

59 **Half-Time feel** 60 61 62

though you made me, you can't change me—

Cello

w/Gtr. comp

PLAY C A A7sus A

w/Bs. sim. Drs: time

63 64 65 66 **Tempo I** f

I'm the per - fect stran - ger who— knows you— too well. And I'm a-

G/D B7 C F/C C

67 68 69 70

live— I'm a-live I am so a-live, and I'll tell you the truth— if you let— me try— You're a-

f G Csus² G Csus² G Csus² Dsus Csus²

71 live I'm a - live, and I'll show you why... I'm a - live...

72

73

G Csus² G Csus² *mf* G

74 So a - live... 75 76 to 88 I'm a - live.

C/G G Gsus

8

Piano/Conductor

8. I'M ALIVE

Next to Normal

NATALIE: Risperdal?

77

78

79

80

Syn, Vcl, Gtr, Hi-hat

TACET *mp*

C5 (add9) D5 C5 (add9) D5 C5 (add9) D5 C5 (add9) D5

Bs.

NATALIE: (More bottles) Valium? Xanax?

I'm a-live...

81

82

83

84

G Gsus G Gsus G Gsus G

NATALIE: (shrugs) What the hell.

(She pours out a couple of pills and pops them.)

85

86

87

I'm a - live

L.H. PLAY *mf*

C5 (add9) D5 C5 (add9) D5 C5 (add9) D5 *sfz*

+Drs.

CRES. *poco a poco*

BOTH HANDS PLAY

V.S.

89 90 91 92

I'm right be - hind you.

w/Gtr, Vcl, Syn

A5 A7sus D/A A5 A7sus D/A

Bs. Drs: time

93 94 95 96

You say for-get, but I re-mind you. You can

A5 A7sus D/A A5 A7sus A

Drs: fill

97 98 99 100

try to hide, you know that I will find you. Cause if

(Syn, Vcl. out)

G D A D/A A

w/Bs.

101 102 103 104

you won't grieve me you won't leave me be-hind...

sub. *p* Csus² cresc. *poco a poco* Csus² C Dsus D Dsus² *s/fz* D

Drs: fill

Piano/Conductor

10. I'M ALIVE

Next to Normal

DR. MADDEN:

Let's just say he's eighteen now.

105 106 (falsetto) *mp* 107 108

Oh aah ooh wah

Syn.

Vcl.

(Gtr. out)

w/Cym's G5 C/G G5 C/G G5 C/G G5 C/G

DOCTOR MADDEN: Isn't that when kids move out? Isn't it time to let him go?

109 110 111 112

whoa whoa No, No, No—I'm a-

+Cym. roll

G5 G7sus G5 G7sus G5 G7sus G7(no 3rd)

113 114 115 116

live—I'm a-live I am so a-live, if you climb on my back then we both can fly. If you

w/Gtr. comp

f G Csus² G Csus² G Csus² Dsus Csus²

Bs. Drs: time w/Bs. sim.

Hand-drawn musical score for the song "I'm Alive" from the musical "Next to Normal". The score is for piano/conductor and includes lyrics and chords. The score is divided into two systems. The first system (measures 117-119) features lyrics: "try to deny me I'll never die. I'm alive...". Chords shown are G, Csus², G, Csus², and mf G. The second system (measures 120-122) features lyrics: "So alive... I'm alive...". Chords shown are C/G, G, and Gsus. The score includes various hand-drawn markings, including arrows pointing to specific notes and chords, and a large arrow pointing down to the piano part in measure 122. The piano part consists of a treble clef line and a bass clef line with various notes and rests. The score is in common time and includes measure numbers 117, 118, 119, 120, 121, and 122.

Piano/Conductor

12. I'M ALIVE

Next to Normal

123 124
 Yeah— yeah... I'm a - live...

Syn.

+Gtr.
 f Dsus Csus Dsus Csus Dsus
 w/Bs. Drs: time

127 128 129 130
 I'm a-live... I'm a-live...

ff

ff G5 Gsus/F G5 G7sus/F C G Gsus/F G5 G7sus/F C
 w/Vcl.

131 132 rall. 133 134
 I'm a - live! END

w/Gtr,
 Bs, Drs.

G5 Gsus/F G5 G7sus/F C G5 sfz

BEGIN

DOCTORS

Piano/Conductor

2. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Next to Normal

11 DR. MADDEN: (breathes, then) 12

Walk with me... Down a hall a hall that you know— at the end, there's a door, it's a

Acoustic Gtr. Vln8va Vcl. (Gtr. cont's sim.)

+Cym. roll thru m. 20

13 14

15 16 17 18

door that you've never— laid eyes on— before... O-pen the door...

DOCTOR MADDEN:
Can you hear me, Diana?
DIANA: Yes.

19 20 21

O - pen the door.

Gtr. +Tri. +Tri.

mf p mf p

w/Vcl. ('E♭' only)

22 rit.

~~mf p~~

Piano/Conductor

3. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Next to Normal

DR. MADDEN: Are you nervous?
DIANA: No.

DR. MADDEN: Good. Now.

23 Freely

24

25

26

27 Gently with pulse $\text{♩} = 64$

Vib. 8va. plzz. Vcl.

Make up your mind to ex -

Vln.

pp

Gtr.

TACET

mp
Ab

Vcl.

28 plore yourself.

29 Make up your mind you have

30

sto - ries to tell.

We'll

31 32 33 34
search in your past for what sor - rows may last, then make up your mind to be well.

D₂sus2

C₂sus2

G₂/B₂

G₂

END